

## Disc A

(59:08)

## Johann Sebastian Bach

(1685-1750)

## French Suite No. 1 in D minor

BWV 812 (13:47)

- |   |           |        |
|---|-----------|--------|
| 1 | Allemande | (3:29) |
| 2 | Courante  | (1:53) |
| 3 | Sarabande | (2:13) |
| 4 | Menuet I  | (1:09) |
| 5 | Menuet II | (2:11) |
| 6 | Gigue     | (2:47) |

## French Suite No. 2 in C minor

BWV 813 (13:15)

- |    |           |        |
|----|-----------|--------|
| 14 | Allemande | (3:09) |
| 15 | Courante  | (1:43) |
| 16 | Sarabande | (3:15) |
| 17 | Air       | (1:20) |
| 18 | Menuet    | (1:19) |
| 19 | Gigue     | (2:27) |

## French Suite No. 5 in G major

BWV 816 (18:11)

- |    |           |        |
|----|-----------|--------|
| 7  | Allemande | (2:56) |
| 8  | Courante  | (1:38) |
| 9  | Sarabande | (4:51) |
| 10 | Gavotte   | (1:06) |
| 11 | Bourrée   | (2:02) |
| 12 | Loure     | (2:15) |
| 13 | Gigue     | (3:19) |

## French Suite No. 4 in E flat major

BWV 815 (13:55)

- |    |           |        |
|----|-----------|--------|
| 20 | Allemande | (2:19) |
| 21 | Courante  | (1:46) |
| 22 | Sarabande | (3:02) |
| 23 | Gavotte   | (1:15) |
| 24 | Menuet    | (1:42) |
| 25 | Air       | (1:42) |
| 26 | Gigue     | (2:05) |

## Disc B

(47:40)

## Johann Sebastian Bach

(1685-1750)

## French Suite No. 3 in B minor

BWV 814 (14:48)

- |   |               |        |
|---|---------------|--------|
| 1 | Allemande     | (3:12) |
| 2 | Courante      | (2:00) |
| 3 | Sarabande     | (3:00) |
| 4 | Anglaise      | (1:25) |
| 5 | Menuet — Trio | (3:03) |
| 6 | Gigue         | (2:04) |

## French Suite No. 6 in E major

BWV 817 (16:10)

- |    |           |        |
|----|-----------|--------|
| 7  | Allemande | (2:25) |
| 8  | Courante  | (1:30) |
| 9  | Sarabande | (3:33) |
| 10 | Gavotte   | (1:01) |
| 11 | Polonaise | (1:18) |
| 12 | Menuet    | (2:23) |
| 13 | Bourrée   | (1:29) |
| 14 | Gigue     | (2:27) |

## Arnold Schoenberg

(1874-1951)

## Suite, Op. 25

(16:42)

- |    |               |        |
|----|---------------|--------|
| 15 | Praeludium    | (1:08) |
| 16 | Gavotte       | (1:21) |
| 17 | Musette       | (3:02) |
| 18 | Intermezzo    | (4:14) |
| 19 | Menuet — Trio | (3:49) |
| 20 | Gigue         | (3:04) |

Andrew Rangell, piano

## The Bach French Suites

In his many instrumental and orchestral suites (some three dozen works) Bach explored comprehensively the range of expressive possibility in individual Baroque dance-types and also in the larger drama of their organized sequence. Around 1725 he gathered twelve keyboard suites mostly composed during his years of employment at Cöthen, 1717-23, into two groups of six suites: BWV806-11 (the so-called "English" suites) and BWV812-17 (the "French"). The titles, not Bach's own, are of inconclusive origin. Convenient as simple labels, they are misleading as information. Both sets are "French" in the sense that their prevalent dance-types are mostly French in origin. Still, the groups have important differences. The English suites, thought to be created first, are the more elaborate, expansive, virtuosic, and also didactic – containing entire movements featuring written-out embellishments. Most conspicuously, five of the suites open with imposing concerto-style preludes. The French suites, by contrast, are simpler, more concise, more contained – and prelude movements are omitted altogether. The polyphony is light in texture, lyrical in sensibility. These suites were, on evidence, subject to considerable revision and rewriting. The result is a seemingly effortless, but focused, perfection – set forth in deceptively simple terms (somewhat akin to Beethoven's smaller early sonatas, in my view).

The core sequence in these works, well established in Germany by the 18<sup>th</sup> century, is comprised of four dances: allemande, courante, sarabande, and gigue. Inserted between sarabande and gigue are one or more optional dances (called "Galanterien") – light and entertaining in character. These typically included minuets, gavottes, bourrees, passepieds, and other "occasional" numbers. All dances are united both by key and binary form (two sections, each repeating). Having omitted preludes, the French suites each rely, consequently, on the opening allemande to set the tone for the whole work. Suites 1-3 are in the minor mode, 4-6 in the major, and as we survey them, first to last, we see a graduated gamut – from dark to light, a kind of tonal rainbow. Here is a brief description of each suite. All characterizations are, of course, my own.

**Suite 1 in D minor.** Introducing this suite, and the whole set, is an allemande of somber beauty and special portent. The courante, in 3/2, metrically and contrapuntally complex, heightens the tension. At the heart of this suite, a remarkable sarabande, with chordal setting and chromatically descending bass line, sounds a deep lament, reminiscent of passion music. A following pair of minuets, sad and graceful, complement each other almost magically, the second minuet featuring a very touching sarabande rhythm (emphasizing the second beat). The fierce and fugal gigue, in French overture style, is a kind of anomaly. Its weighted duple rhythm is found in only one other Bach keyboard gigue – that of the E minor partita.

**Suite 2 in C minor.** The C minor suite, less tragic than the D minor, is more lyrical and extroverted in character. The allemande, set forth in trio-sonata texture with two dove-tailing upper voices, sings plaintively. A propulsive courante, in Italian ("corrente") style, gains added rhythmic excitement from its two-bar hemiola figures. In the expressively vocal sarabande, a trio-sonata texture is found again, this time with two accompanying voices in the bass. An air and a menuet provide contrasting Galenteries – the first brisk and hard-edged, the second gentle and innocent – both in two-part texture. Leaping imitative counterpoint in repeating dotted rhythms adorn the French-style gigue, and at the very end, running sixteenths ratchet up the intensity.

**Suite 3 in B minor.** The opening three movements of this suite resemble, in tone and weight, those of the D minor, but a little less darkly hued. The courante is again of the French variety – the last such instance in these French suites. The animated ensuing movements – anglaise, menuet, gigue – all move away from introversion toward lightness and brilliance, the dashing Italianate gigue providing a zestful finish.

**Suite 4 in E flat.** Modesty, charm, and restraint characterize this work. The allemande, more pattern-driven than melody-oriented, generates a close-textured warmth and serenity. The courante is buoyant and lyrical, but relaxed in its animation. The sarabande,

motivically concentrated and featuring a prominent bass line, is followed by three Galenterien: gavotte, menuet, and air, the last a forceful and sturdy prelude to the vivacious concluding gigue.

**Suite 5 in G.** The fifth suite and the sixth – latecomers chronologically – are the brightest and best-known of the whole set, the G major perhaps the most popular of all. The allemande is quietly radiant and completely inviting, the corrente brilliant, the sarabande songful throughout. Following the spritely (and famous) gavotte, and the bourree, is a rare and delicate louredé, a slowish dance in complex triple time. Ending the work is a bounding triplet-filled gigue, fugal in design, ebullient in spirit. Someone called it the happiest piece ever written.

**Suite 6 in E.** The last suite is the longest and most festive, and features no less than four Galenterien: gavotte, polonaise, menuet, bourree. The opening allemande sparkles, the corrente races. After an exceedingly speedy bourree, a smiling and more temperate gigue brings the set to a cordial conclusion.

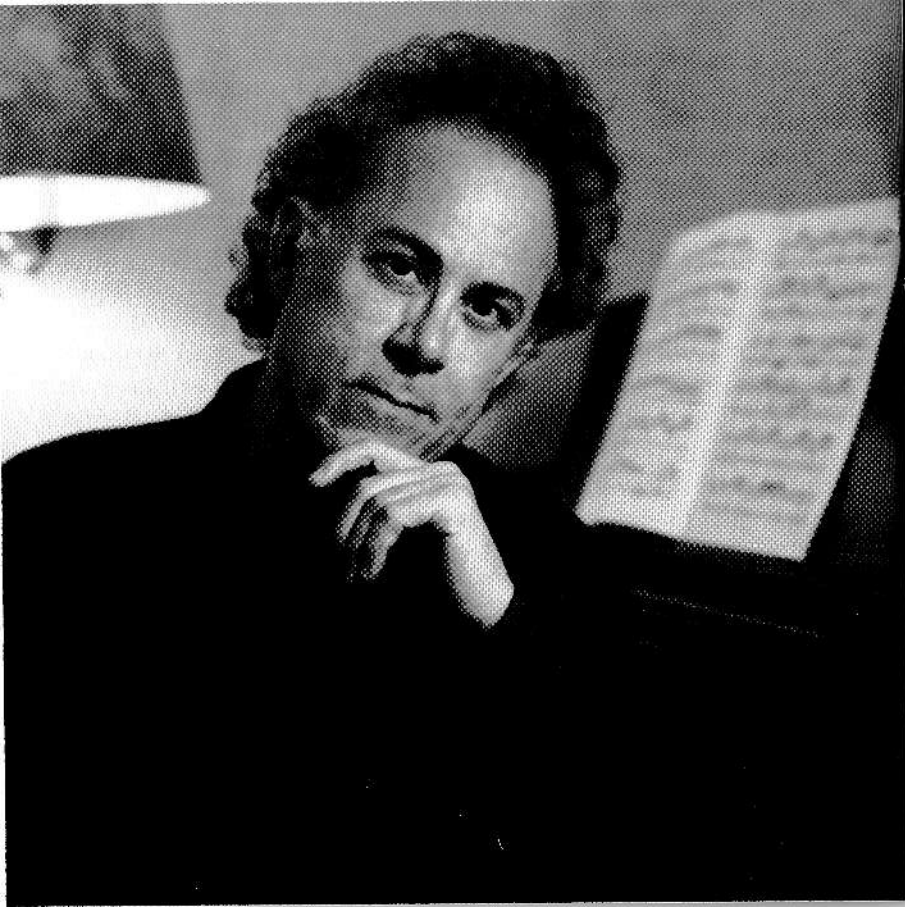
On three occasions in these suites, I have taken the liberty to reprise the first of two successive Galenterien, thereby creating a new da capo (ABA) construction which underscores the contrast between movements in a characteristically Baroque way.

## Schoenberg Suite Op. 25

The keyboard suite form, fully explored and epitomized by Bach, has remained vital and malleable to the present day. Arnold Schoenberg's lone suite for piano (published in 1925) was written almost exactly 200 years after Bach's French suites. Though the early twentieth century witnessed a host of original and highly varied piano suites (by Debussy, Ravel, Enescu, Hindemith, and Stravinsky, among others), Schoenberg's is a striking and singular hybrid production. In format and (most) dance-types the Baroque suite is its clear model. Its textures are (Baroquishly) spare, lucid, and vividly contrapuntal. The Galenterien (gavotte, musette, menuet) employ binary forms (though asymmetrical ones) and classically balanced phrase structures. Energy, wit, charm, delicacy, humor, lyricism too, are present in this lively work. BUT! Lurking throughout are subversions and derelictions of the Baroque model. In the rambunctious outer movements, dramatic tempo changes push and pull the musical fabric in a rudely un-Baroque way. Textures shift unexpectedly. The Intermezzo movement – standing in for a sarabande – is an expressionistic soliloquy held together by ostinati. Non-binary, formally ambiguous, it is the very antithesis of a Baroque suite movement. And most crucially, the harmonic underpinnings of Baroque binary-form movements have been replaced by the prevailing intervallic sequence of a twelve-tone row: The original one, present in the opening notes

of all six movements, and audible elsewhere is – E, F, G, D flat, G flat, E flat, A flat, D, B, C, A, B flat. In fact this work is Schoenberg's first complete composition written according to his newly-minted twelve-tone method. Altogether it is brilliant and highly idiosyncratic, sometimes naughty, and always arresting. And, I think, a compelling modern companion and complement to Bach's French suites. For the willing ear, each domain will enliven and illuminate the other. At least this has been my experience.

– Andrew Rangell, 8/2008



### **Andrew Rangell Biography**

Born in Chicago and raised in Colorado, Andrew Rangell is a graduate of the Juilliard School, earning a doctoral degree in piano under Beveridge Webster. Mr. Rangell made his New York debut as winner of the Malraux Award of the Concert Artists Guild and has since performed throughout the United States, and in Europe and Israel. He has also lectured extensively, and taught on the faculties of Dartmouth, Middlebury, and Tufts University. His many New York recitals have included an unusually wide range of repertoire, from Gibbons, Sweelinck, and Froberger to Berio, Nielsen, Schoenberg, Enescu, and the two epic sonatas of Charles Ives. Mr. Rangell's gifts as an extraordinary interpreter of Beethoven received high acclaim during three successive seasons (1986-89) devoted to the performance, in a seven-concert sequence, of the thirty-two Beethoven piano sonatas. This period saw ten traversals of the complete cycle (including Boston presentations at both Sanders Theater and Jordan Hall, and at New York's 92nd Street Y) as well as a debut at Lincoln Center's Mostly Mozart Festival and the award of an Avery Fisher Career Grant. Of Mr. Rangell's most recent New York recital, Charles Michener of the New York Observer wrote: "For me, the great discovery of the series has

been Andrew Rangell . . . Mr. Rangell is an individualist. And such was his intensity—like the late Glenn Gould, he seemed to be propelled by an irresistible force—that the listener's attention was riveted to the music.”

Andrew Rangell's extensive discography on the Dorian label includes Bach's Goldberg Variations, Beethoven's final five sonatas, two diverse collections entitled "A Recital of Intimate Works" (Vol. I & II), and a pairing of Beethoven's Diabelli Variations and Ravel's Gaspard de la Nuit. A two-disc set of Bach's six Partitas released in November, 2001 was cited in both The Boston Globe and Boston Phoenix as one of the 'Best recordings of 2001.' Mr. Rangell's performances of the complete Chopin Mazurkas joined the Dorian catalogue in 2003 and were characterized, in Gramophone, as "taking the humble mazurka to new heights of variety and sophistication." 1998-99 marked Andrew Rangell's first active concert season following a long hiatus due to a serious hand injury. Since that time he has steadily reclaimed and expanded his performance and recording career. He was honored to perform a solo recital in the 2003 Venice "Biennale," Italy's foremost contemporary music festival. This past spring (2008) Andrew Rangell was Artist-In-Residence of the Philadelphia Bach Festival.

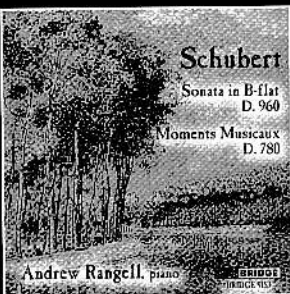
Producer: Andrew Rangell  
Recording engineer: Thomas Stephenson  
Editor: Joel Gordon  
Mastering: Brad Michel  
Piano technician: Anthony McKenna  
Recorded at the Gardner Museum, Boston, July 2007  
on a Hamburg Steinway D  
Executive Producers: Becky and David Starobin  
Graphic Design: Brook Ellis

Many thanks to Eugenie Hainsworth!

*This recording is for Jerri W. and Martha R.*

For Bridge Records: Barbara Bersito, Natalie Bersito, Brook Ellis, Douglas H. Holly, Charlie Post, Doron Schächter, Robert Starobin, Sandra Woodruff

Bridge Records, Inc.  
200 Clinton Avenue  
New Rochelle, NY 10801  
Email: [Bridgerec@bridgerecords.com](mailto:Bridgerec@bridgerecords.com)  
Brad Napoliello, webmaster



BRIDGE 9153



BRIDGE 9154



BRIDGE 9205

ANDREW RANGELL 

**SCHUBERT RECITAL:** *Sonata in B-flat, D. 960, Moments Musicaux, D. 780*  
**BRIDGE 9153**

**PERUVIAN HONEYMOON:** **Chopin:** *Waltz in D-Flat, Op. 70, No. 3; Waltz in F-minor, Op. 70, No. 2; Waltz in A-flat, Op. 69, No. 1; Waltz in F, Op. 34, No. 3; Polonaise in E-flat min., Op. 26, No. 2.* **Christian Wolff:** *Peruvian Honeymoon;* **Mozart:** *Sonata in C, K. 330;* **Fartein Valen:** *Variations, Op. 23;* **Haydn:** *Sonata in E-flat, Hob. 49;* **Stravinsky:** *Tango*  
**BRIDGE 9154**

**BACH RECITAL:** *Little Prelude in A minor, BWV 942; Chromatic Fantasy and Fugue, BWV 903; Præludium in G, BWV 902; French Overture in B minor, BWV 902; Little Prelude in D, BWV 936; Italian Concerto, BWV 971*  
**BRIDGE 9180**

**BEETHOVEN RECITAL:** *Sonata No. 10 in G Major, Op. 14, No. 2; Sonata No. 17 in D Minor, Op. 31, No. 2 ("Tempest"); Sonata No. 24 in F sharp, Op. 78; Sonata No. 9 in E Major, Op. 14, No. 1; Sonata No. 27 in E minor, Op. 90*  
**BRIDGE 9181**

**DAS WOHLTEMPERIERTE KLAVIER, BOOK 1 (1722) J.S. Bach**  
*Das Wohltemperierte Klavier, Book 1 BWV 846-869*  
**BRIDGE 9246A/B (two discs)**

**FIVE SONATAS:** **Ernesto Halffter:** *Sonata per Pianoforte (1926-32), Sonata: "Homenaje a Domenico Scarlatti" (1985);* **George Enescu:** *Sonata in F sharp minor, Op. 24, No. 1 (1924);* **Igor Stravinsky:** *Sonata (1924);* **Leoš Janáček:** *Sonata - "Oct. 1, 1905" (1905)*  
**BRIDGE 9205**

**A BRIDGE TO BACH:** **Orlando Gibbons:** *Lord of Salisbury Pavane and Galliard; Jan Pieterszoon Sweelinck:* *Mein Junges Leben Hat Ein; End; More Palatino; Fantasia (G Dorian); Unter der Linden Grüne; William Tisdall:* *Pavana Chromatica (Mrs. Katherin Tregian's Paven); Thomas Tomkins:* *A Sad Pavane for These Distracted Times; Pavane Voluntary; Johann Froberger:* *Ricercare VI (C Sharp); Ricercare XIII (F); Ludwig van Beethoven:* *Fuga, Op. 131.* **Giles Farnaby:** *Loth to Depart; Johann Sebastian Bach:* *Sinfonia in F Minor*  
**BRIDGE 9216**

ANDREW RANGELL ON



BRIDGE®



BRIDGE 9180



BRIDGE 9181



BRIDGE 9216



BRIDGE 9246A/B

WWW.BRIDGERECORDS.COM